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# Rymma Vinogradova

VISUAL ARTIST

portfolio



# BIO

Rymma Vinogradova is a Ukrainian contemporary artist working in the style of figurative art, based in Basel, Switzerland. She was born in 1998 in Ukraine, where she spent 21 years of her life.

In 2013 graduated from the Art School named after Raisa Kyrychenko in her hometown Poltava. Since her youth, Rymma has been discovering Ukrainian culture in its various manifestations. This gave her a sense of taste and aesthetics as she feels and sees it now.

Her main question is: is there a place for ethnicity in our "virtual" reality? In Rymma's reality there is. She delves even deeper into the study of ancestral traditions, folk art, peculiarities of history and passes it to others. Because these things are very fragile. "If we don't recreate it in our memory now, who will pass it on to future generations?" – is the question that prompts Rymma to tell incessantly about the importance of saving and rethinking of cultural heritage through her artwork.

Art for her is a path and the way to be heard.

# ARTIST STATEMENT

In my artistic practice I explore how the cultural heritage is being transformed by current trends of human development, how it changes into new forms, and reveals itself in new ways of contemporary conditions.

By seamlessly combining past and present, I emphasise the timeless relevance of cultural heritage and its importance in shaping of identity. By immersing viewers in a thought-provoking environment, i invite them to reflect on the consequences of cultural loss and develop a deep sense of connection and empathy. In my art, viewers can find a juxtaposition of strength and fragility, stability and instability.

I believe that it is impossible to comprehend the essence of art, but rather the opposite: art helps us understand our taste, what we feel and who we are in general.

In my work, I try not to neglect the visual and attach great importance to the form, making my art as aesthetically pleasing as possible, trying to leave room for air, because a painting has to breathe.

I work mainly with acrylics on canvas, but I also like to achieve interesting effects using oil and watercolor pastels, ink, charcoal, and even texture paste.

## GROUP EXHIBITIONS

2023

December 05 – 27 – KRAJI MOČI, Places of Power, Finžgarjeva gallery, Ljubljana, Slovenia (ongoing)  
October 28 – December 30 – "Unbreakable", Ukrainian Institute of Modern Art, Chicago, IL, USA (ongoing)  
October 20 – November 20 – "Ab Ovo", Swiss Diamond Hotel, Lugano, Switzerland  
October 07 – Finissage of the artist residency, Lugano, Switzerland  
March 02 – 23 – "Human rights Padua – Kherson", Cultural Center Altinate San Gaetano, Padua, Italy  
February 14 – "Unbreakable", Ukrainian Institute of America, New York, USA

2022

December 01 – 22 – group show in Eleven Ten Studio, Basel, Switzerland  
November 13 – 17 – "Art against violence", Villa Reale di Monza, Monza, Italy  
October 7 – 27 – "Między niebem a ziemią", Solvay Center for Contemporary Art, Kraków, Poland  
June 20 – 30 – "Still in Ukraine", on the occasion of International Refugee Day, Atrij ZRC, Ljubljana, Slovenia  
February 1 – March 4 – ART BOX Project World 2.0, Urbanside Gallery, Zürich, Switzerland

2021

August 26 – 29 – "Swissartexpo", ART BOX Project 3.0, Zürich, Switzerland

## PUBLICATIONS

November 2023 – VOGUE. UA, Cultural diplomacy in Lugano, Ukraine  
November 2023 – TIO. CH, L'arte che resiste alla guerra, Switzerland  
August 2023 – The interview for AI-Tiba9, Artists' dialogs, Barcelona, Spain  
October 2022 – ART UP MI Magazine, Autumn Issue, Milan  
November 2021 – Interview for the Chromart Magazine, Berlin  
March 2021 – JaamZIN Creative Magazine, Singapore

## AWARDS

2021 – Honorable Mention Award from the Art Show International, Los Angeles, CA, USA

## ART RESIDENCY

September 29 – October 08, 2023 – by We & The World Kozytskyi Charity Foundation and Amicizia dei popoli, Lugano, Switzerland

## AUCTIONS

December 01, 2023 – "FIVE", Lviv, Ukraine  
May 07, 2023 – "PROMIN", Lviv Opera, Ukraine  
December 24, 2022 – "Two miracles", Lviv, Ukraine

# NETTLE

150 x 120 cm  
acrylic, dry pastel on canvas  
2023

About women who, despite the pain, tear nettles with their bare hands. About their strength, desperation and vulnerability.



# Heritage. Return

series of sculptures

Where does the heritage of past generations go and what is hidden behind the human tireless pursuit of "progress" and development? What do tons of water created by a careless human hand hide, contrary to all natural laws? – entire historical epochs, human lives deprived of homes, deprived of shelter and forcibly torn away from their origins?

The series is about the historical memory that emerges from the water column, despite all those who deny it.

Great Meadow (Velykyi Luh), the cradle of the Zaporizhzhia Cossacks, is a place that has been hiding Ukrainian historical heritage and memory for decades. The Kakhovka Dam was built in 1956 and destroyed by the Russian occupiers in June 2023. After the water was released, many historical artifacts were found.

Created during an artistic residency in Lugano.



## THE RETURN

110 x 90 cm  
acrylic, dry pastel, coal  
2023



## AMPHORA

110 x 90 cm  
acrylic, dry pastel, coal  
2023



## GULL

110 x 90 cm  
acrylic, dry pastel, coal  
2023

# Inspired by Klimt & Krytschewskyj

dyptych

Quoting my favorite ones



## THE KISS

130 x 100 cm  
acrylic, dry pastel, coal  
2023



## LOVE

130 x 100 cm  
acrylic, dry pastel, coal  
2023

# STONE WOMEN

## collection

«...they still stand on the same place proudly, calmly and straight, in humble expectation of peace and justice. Maybe, that is why they are petrified.»

The ancient stone sculptures, that I was inspired by for my artwork are thousands of years old. They witnessed our entire history: all wars, repressions, genocides. They stood for thousands of years, until the fall of 2022, when one of the statues was destroyed by a Russian missile. Why did they stand for so long? To be destroyed by a rocket at the peak of human development in the 21st century? This question prompted me to research the theme of vulnerability of cultural heritage and memory and to show the absurdity of our current state as humanity.

View the whole project presentation:

<https://www.rymmavinogradovaart.com/stonewomen-project>



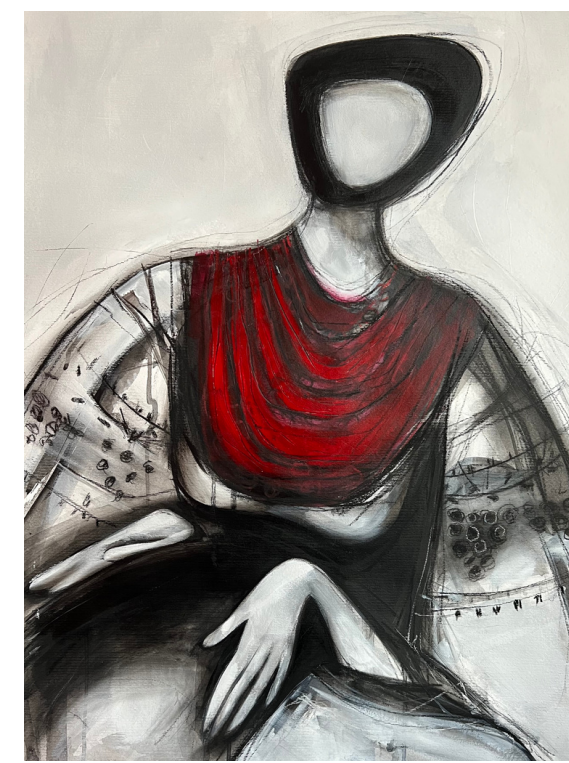
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Each piece 50 x 70 cm, acrylic, dry pastel, oil pastel, coal on acrylic paper, 2022

# TRANSMISSION

dyptych

The diptych "Transmission" is a continuation of my project "Stone Women". The paintings are about memory, or rather its transition from one generation to another, about continuity and preservation instead of destruction.



## PART II

120 x 100 cm  
acrylic, dry pastel, coal on canvas  
2023



## PART I

120 x 100 cm  
acrylic, dry pastel, coal on canvas  
2023



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# STELA

series of sculptures

\*in progress

I am currently continuing to work on this project and would like to expand it with ceramic sculptures. I am interested in how my «stone women» can work in space in three-dimensional format. In this way I want to deepen the viewer's perception of the whole project and transmit the feeling of how fragile our cultural heritage is.



## STELA

17 x 10 x 10 cm  
made of ceramiplast, coated with uf-lack  
2023





## GULL

20 x 12 x 7 cm  
made of ceramiplast, coated with uf-lack  
2023



# VOICE

series

A voice that does not manifest itself for a long time, but which always resounds in your soul.



## WEDDING

110 x 90 cm  
crylic, oil pastel, dry pastel, acrylic marker, ink on canvas  
2022



## TERRA

110 x 90 cm  
acrylic on canvas, acrylic marker, texture paste, oil pastel  
2022

## CHOIR

80 x 60 cm  
acrylic, oil pastel, watercolor pastel on canvas  
2021



“I sing alto in my paintings”.



## CONTRALTO

80 x 60 cm  
acrylic, oil pastel, watercolor pastel on canvas  
2022



## VOICE

56 x 42 cm  
acrylic, oil pastel, watercolor pastel on canvas  
2021



## HUSH

70 x 50 cm  
acrylic, watercolour pastel, oil pastel, ink on acrylic paper  
2022

# non-serial work

At the turn of epochs, there is a genuine sense of the end of human civilization. The rapid digitalization of the world, the rapid globalization of not only the world market, but also culture, causes an urgent desire to slow down this process.

Breaking away from your roots, cultural background and fundamental values, you become empty, glassy inside. The background of the work symbolizes an authentic home-woven carpet – the cultural heritage of past generations. Its colors are lost. Over time, the outlines of its ornaments, the range of colors are erased, because for many modern "digital" people this carpet, unfortunately, is not a value.



## METAMODERN

80 x 80 cm  
acrylic, oil pastel on canvas  
2021

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# Kind Regards

Basel, Switzerland

+41 79 125 15 43

vinogradovarymma@gmail.com

[www.rymmavinogradovaart.com](http://www.rymmavinogradovaart.com)